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the old pieces of furniture in the Boule style have had their panels destroyed and replaced by pieces of lacquer, sometimes they have even been imitated by preserving and restoring the framework of incrustated ebony. There have been seen, indeed, some Boule pieces with oriental lacquer; but they are very rare, and the foreign pieces in them were selected with great care, and from among those of the first quality."

Our illustrations show the various kinds of Boule work. The clock was in the famous San Donato collection. Like the "commode" opposite—a sort of table bureau—to be seen in the Mazarine Library at Paris, it is of the period of Louis XIV. The "armoire" or wardrobe, designed by Le Brun, is a magnificent piece of furniture nearly ten feet high, which has been seen successively in the collections of the Louvre, the Duc d'Aumont and Fonthill, and, at the dispersion of the Hamilton Palace collection last year, finally passed into the possession of Wertheimer, the London dealer, who paid for it, together with a companion piece, over \$60,000.

At a recent sale in London, at Christie's, of some valuable decorative objects removed from Arundel Castle and Norfolk House, in the collection were several pieces of Boule. About \$1200 was paid for a red Boule coffer on stand mounted with corners, bands, and masks of chased ormolu. A reporter of *The Artist* says: "Mr. Watson bought two cheap lots in a pair of handsome marquetry winged cabinets, for which he gave £30 gs.; a very good red Boule table was knocked down to Mr. Litchfield for £75 12s.; while a similar table, but with the serious drawback of having a great part of the Boule work only 'counterpart,' was proportionately dear to Mr. Albert Sassoon's secretary at £76 13s. It may just be mentioned that, apart from the value of the workmanship in the mounts, the worth of Boule work is considerably affected by the cutting being 'part,' or 'counterpart.' When the design is cut out in sheet brass and tortoiseshell, the remaining or refuse portion of the sheet of brass contains as it were the 'negative' of the design, and this though worked up and engraved with much skill, is never appreciated by the cognoscenti, nor bought at a high figure."

#### WALL DECORATION.

THE application of the solid relief decoration, known as Lincrusta-Walton, to more artistic purposes than have hitherto been accorded to it by the manufacturers in this country, promises to increase greatly its value in the hands of the architect and the cabinet-maker. Specimen strips of the material, lately shown us, contained sharply defined impressions of some of the most charming floral designs and gambolling cupids by Boucher and other ornamentists of his school. Certain pieces were admirably adapted for the inlaying of furniture as friezes or panels—in fact, were reproductions of famous works used for such purposes by artists like Riesener and Gouthière—and others, bolder in design, were no less suitable for mural decoration. It is certainly a valuable property in the material that, while in its transient state its ductility enables it to take ornamental relief boldly and clearly, it hardens like wood, and then may be tooled to any desired degree of finish. In the manufacturer's circular before us, it is urged in favor of the material that, in its bold, handsome relief, it looks like wood-carving. We are told: "Some of the finest examples of modern carving have been executed at great expense for ocean-going steamships. The lightness and waterproof character of the new material render it peculiarly adaptable for use in steamship

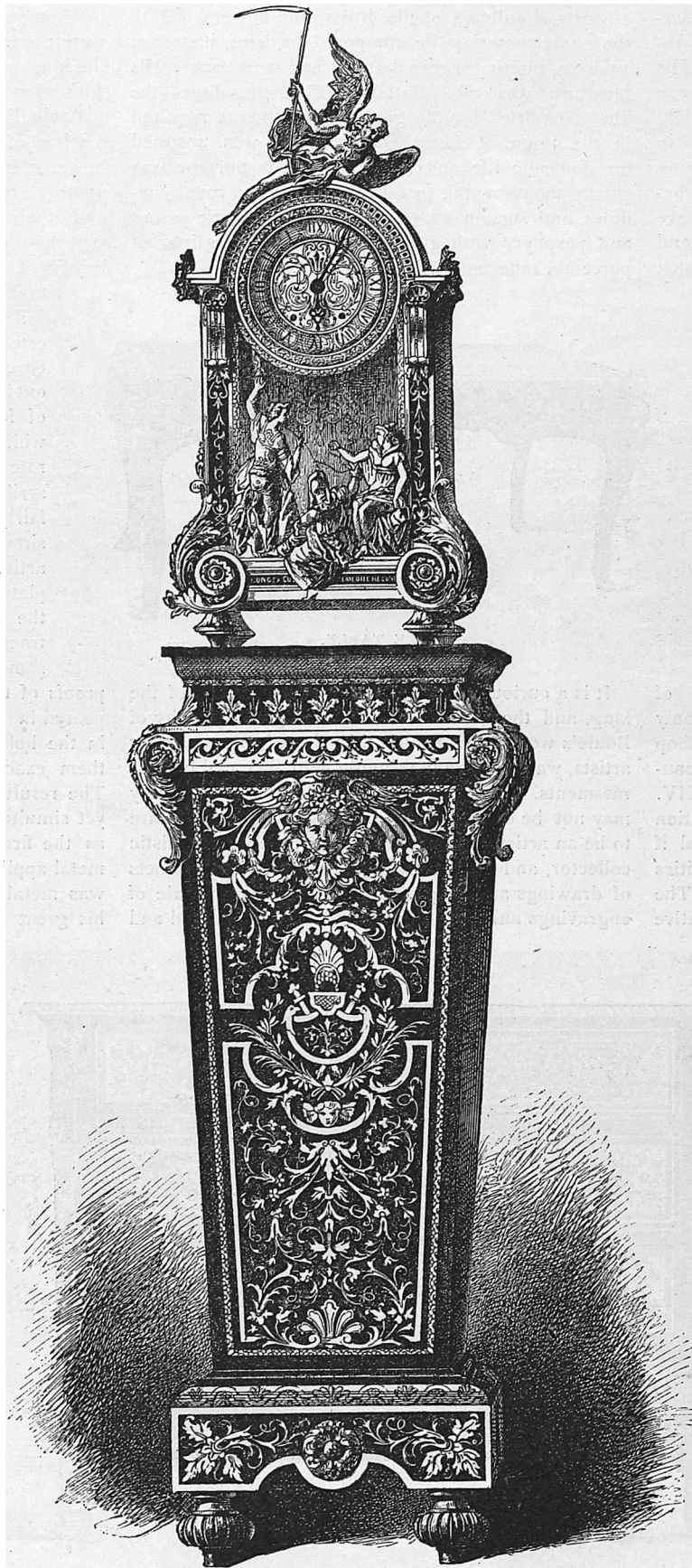
saloons, as well as in pleasure yachts. No racking or straining of the ship will crack it. It gives a warmth, dryness and comfort which cannot be obtained from other material on shipboard, and the rough and wholesome scrubbing to which cabin walls are periodically subjected on a well-conducted passenger ship will always leave its surface uninjured." Again, we read in the pamphlet referred to: "In the ornamentation of churches, Lincrusta-Walton has a great future before it. Some of the reliefs already produced in Lincrusta closely resemble the wood-

own peculiar qualities. Let it look like itself and nothing else. Some persons of bad taste may paint it to look like wood; but we believe such an imitation would be about as artistic as it would be to paint india-rubber to look like wood. The implied suggestion that the House of God should contain such a sham as machine-made "ancient carvings" is really shocking. Surely, nothing but truth should enter into the adornment of the Abode of Truth. Use Lincrusta in churches by all means. In many ways it would be valuable. But use it for what it is.

As a wall covering we have already spoken of it at some length. But of its practical value in this respect, we suppose the best evidence lies in the interesting fact that a firm of wall-paper manufacturers of the prominence of Messrs. Fr. Beck & Co. has found it worth while to buy the controlling interest in the concern which manages the operations of the company in this country. The first thing done by the new proprietors seems to have been to reduce greatly the cost of the material to the public. This was wise; for before it was somewhat too expensive for persons of moderate means. That is to say, the first cost was above their means; for it may be a question whether—inasmuch as the material can be stripped off the walls and used again and again, in case of removal—it was not even at the old price as cheap in the end as good wall-paper.

While speaking of its application to wall surfaces, we take the opportunity of answering some correspondents who have asked for information as to the method of fixing the material. In a descriptive pamphlet before us, it is given as follows: "The greatest care should be observed in cutting the edges straight. This is best done by means of a straight edge, which should be either wholly of iron, or if of wood, have an iron or steel edge. The straight edge is placed on the edge of the Lincrusta, and the material is cut to the design margin with a sharp knife, the same being held at a slight inward inclination, so as to undercut the material and thus insure a good joint. The piece is then divided into the necessary lengths for panels, dados, etc., as may be required. The workmen can then proceed to fix these pieces to the wall. This is done with glue and paste (made in the proportion of one-third of the former to two-thirds of the latter), as thick as it is possible to use it, and laid on lightly with a stiff brush. Then take a little piece of Lincrusta and attach it to the wall under the cornice by means of gimps pins, and gradually press it to the wall, making the joint good until it reaches the bottom. In doing this, care should be taken to work from the centre outward, so as to avoid the air getting under the piece and preventing adhesion. The appearance of blisters on the surface after the material has been fixed is occasioned by imperfect hanging; the blisters can be easily removed by pricking the surface with a needle so as to allow the air to escape. A hot iron should then be held near to the Lincrusta, and the place operated upon gently pressed to the wall, thus obtaining an even and uniform surface appearance. It will be found easy to hang as there is no danger of tearing it; and should it be soiled in the operation, a little soap and water, or spirits of turpentine applied with a sponge, will very quickly remove any dirt after the wall is completed. All wood and gilt mouldings should be fixed over the edge, and not butted against the edges of the decoration."

For practical purposes, this information, of course, is not needed by the tenant, for whom the dealer will put it up as he would ordinary wall paper; but it is interesting all the same to him as giving some idea of the nature of the material. Lincrusta comes in lengths like wall-paper; but, being in solid relief,



BOULE CLOCK-STAND AND CLOCK.

IN THE LATE SAN DONATO COLLECTION.

carvings of the choirs of old cathedrals. Any ancient carvings may be reproduced, or modern designs embodied in the new material for interior ecclesiastical decorations and ecclesiastical furniture." The claim that Lincrusta panels may be made to look like wood-carvings is doubtless true, but if the proprietors are as wise as we think they are, they will not insist too much on this resemblance. The material has its



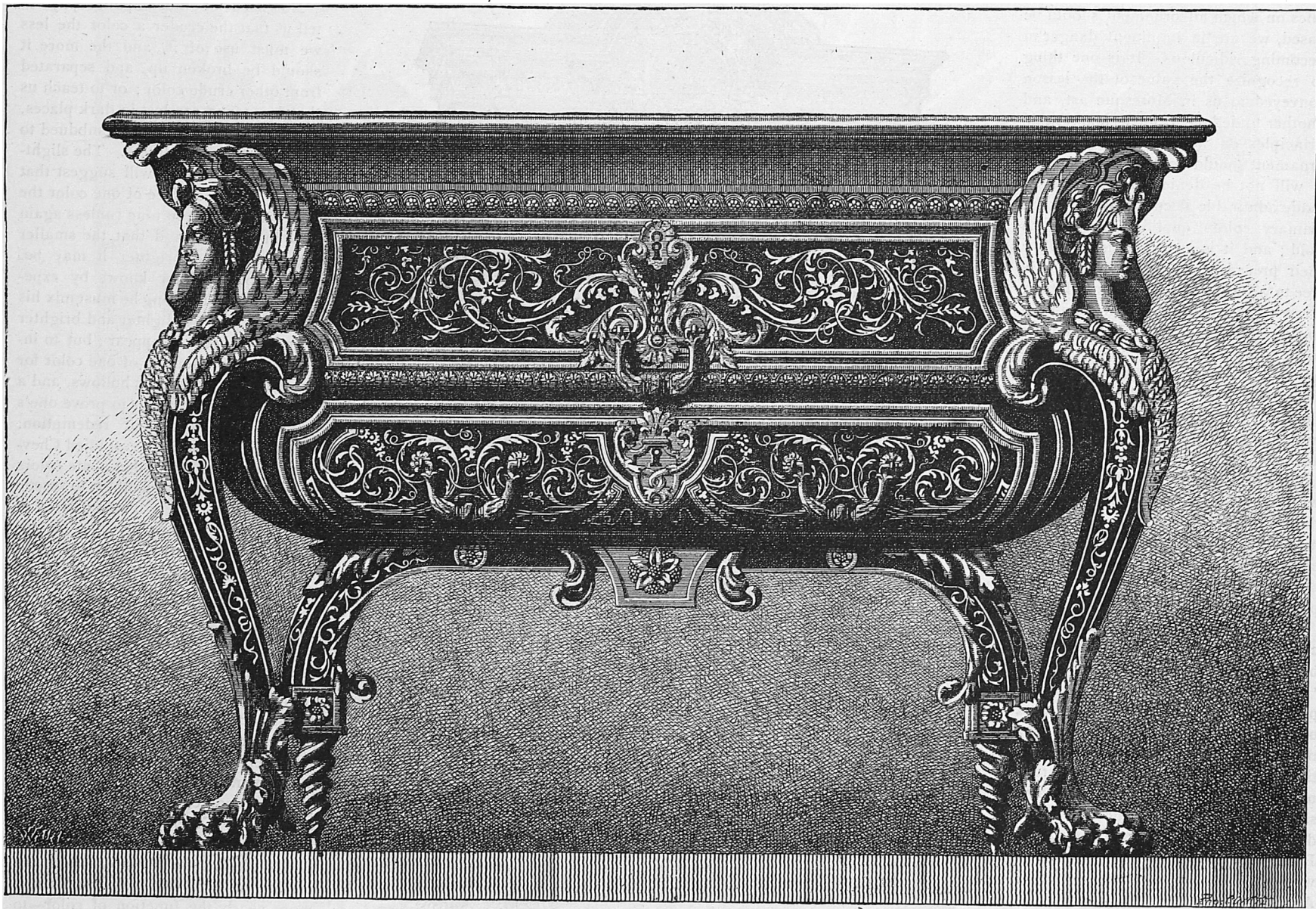
naturally is much more bulky. It is flexible, however, and while it is easily carried around curves and corners, and is especially suitable for lining the wall of a staircase, it is a further strong point in favor of this material that it is almost impossible to tear it.

#### THE BEDROOM.

"In the country," says Lady Barker, in her little volume on "The Bedroom and Boudoir," "it is every one's own fault if they have not a lovely bedroom. If it be low, then let the paper be suitable—something which will not dwarf the room. I know a rural bedroom with a paper representing a trellis and Noisette roses climbing over it; the carpet is shades of green without any pattern, and has only a narrow border of Noisette roses; the bouquets powdered on the chintzes match, and outside the window a spreading bush of the same dear old-fashioned rose blooms

way a thing is done. I see the Misses Garrett frowning as I go on to say that here and there a deep shadow was painted under it, and its bows and ends drooped down at the corners of the room, while over the fire-place they made the bright, circling border for a chalk drawing of a rosy child's head. But it was a pretty room, notwithstanding its original faulty design, and I describe it more as an illustration of the supremacy of a real genius for decoration over any hard-and-fast rule than as an example to be copied. Rules are made for people who cannot design for themselves, and original designs may be above rules, though they should never be above taste. I might go on forever describing bedroom walls instead of only insisting on their possessing the cardinal virtues of cleanliness and appropriateness. Whether of satin or silk, of muslin or chintz, or of cheapest paper, nothing can be really pretty and tasteful in wall decoration which is not scrupulously clean, without being cold and glaring, and it should be in harmony with even the view from

fire-place—for this pretty room had an open hearth with a sort of basket for a coal fire in the middle—and the china of the basin-stand as well as the door-handles and plates, were all decorated with the same flower, and although essentially a modern room in a modern house, it was exquisitely fresh and uncommon. This was partly owing to the liberal use of the leaves of the lilac, which are in form so exceedingly pretty. There is rather a tendency in the present day to make both bedrooms and boudoirs gloomy; a horrible vision of a room with walls the color of a robin's egg (dots and all) and black furniture, rises up before me, and the owner of this apartment could not be induced to brighten up her gloom by so much as a gay pincushion. Now our grandmothers understood much better, though probably no one ever said a word to them about it, how necessary it was to light up dark recesses by contrasts. You would generally have found an exquisite old blue and white Delft jar full of scented rose leaves, a gay beau-pot full of pop-



BOULE COMMUNE.

IN THE MAZARINE LIBRARY AT PARIS.

three parts of the year. That is a bower indeed, as well as a bedroom. Noisette roses and rose-buds half smothered in leaves have been painted by the skilful fingers of the owner of this room on the door-handles and the tiles of the fire-place as well as embroidered on the white quilt and the green cover of the writing-table. But then I acknowledge it is an exceptionally pretty room to begin with, for the dressing-table stands in a deep bay window, to which you ascend by a couple of steps. Belinda herself could not have desired a fairer shrine whereat to worship her own beauty. The memory of other walls rises up before me; even of one with plain white satiny paper bordered by shaded pink ribbon, not merely the stiff paper-hanger's design, but cut out and fixed in its place by a pair of clever hands. This border of course looked different from anything of the kind I had ever seen; and according to strict rules of modern taste it was not 'correct.' Yet a great deal depends on the

the windows. Every room should possess an air of individuality—some distinctive features in decoration which would afford a clew to the designer's and owner's special tastes and fancies. How easy it is to people old rooms with the imaged likeness of those who have dwelt in them, and how difficult it would be to do as much for a modern bower!"

Lady Barker says that one of the prettiest and simplest bedrooms she ever knew had its walls covered with lining paper of the very tenderest tint of green, on which were hung some pretty pastel sketches, all in the same style. "The chintzes, or rather cretonnes, were of a creamy white ground with bunches of lilacs powdered on them, and the carpet, of a soft green, had also a narrow border with bouquets of lilacs at each corner. The screens were of muslin over lilac batiste, and the quilt of the simple bedstead had been worked by the owner's own fingers, of linen drawn out in threads. The very tiles of the

pies, or even a spinning-wheel with its creamy bundle of flax or wool bound by a scarlet ribbon, in the unregarded corner of a dingy passage, and I think we do not bear in mind enough how bright and gay the costumes of those days used to be. To a new house, furnished according to the present rage for old-fashioned decoration, our modern sombre apparel is no help. We do not lighten up our rooms a bit now by our dress, except perhaps in summer, but generally we sit, clad in dingiest tints of woollen material, or in very inartistic black silk, amid furniture which was originally designed as a sort of background to much gay and gallant clothing, to flowered sacques and powdered heads, to bright steel buttons and buckles and a thousand points of color and light. Let us follow their old good example thoroughly, if we do it at all, and do our best to brighten the dull nooks and corners which will creep into all dwellings, by our attire, as well as in all other ways."